Higher and Infinite

By Slavoj Zizek

Introduction

All of this is just tot talk about the One and Many in Plato's Parminides. I mean there is the simple Badiouian failure of organizing the Event and the pristine Sirohian idea of organizing the subject of revolt. As it were.

I am told this means Plato was to organize the logic into a type of historical materialism of the subject. Something like eternity of the subject. I am developing a parallax here between the subject and the organization of logic in Philosophy.

I mean then to organize the logic under the first process of theatre and Opera. I mean this is just some notes I am working on.

I. The Man who is In a Pure Rendition of Musical Variants

In the beginning of Tannhauser an Opera re-written by Sirohi, there is first a political skit which becomes then the organization of theatre to develop the materialist argument of Three Penny Opera by Brecht again but more classical and less expanisve and so in fact fitting the triad – organization of a people, and intervention and events. I mean then to exemplify the October Revolution as three Acts – Act One the permanent revolution, Act Two the Lenin state seizure and in fact Act Three, the failure of October Revolution in its simple N.E.P market failures. I mean therefore to re-arrange the three into different episodes and many scenes which can be re-arranged again and again to exemplify the Act Three before the Act Two and then Act One initially. This makes it utopian.

This I call basically the Parminidean argument of Plato – how the organization of a logic of one, and not-one then has many

and is complexly organised and this becomes the process of organizing the One and the multiple which then is simply changing and organization of the change by a Count in Badiou, which in Sirohi is a count as well. I mean though one is either not, or not-one is one. I mean by this to invert the thesis of the count with the second count and then its complex order of maximal and minimal and envelope in Sirohi which is sheafed complexity.

This means that in fact Plato's Parminides is in fact a organization of a logic like Aristotle's Gamma. I call this two Parts so far – Plato and One, multiple and then Aristotle and change. I mean then to add Spinoza and nature and then to add to it a subject of nature and transitive nature and then shift in parallax to the Event and then produce the subject and forcing and revolution and subject finally parallel to Being and Event by Alain Badiou, which is in Sirohi something like a Theory of the Subject which is similar except it is organised in logic not in such wording and linguistic operations. I mean Logic is then one, two and many and complex organization. I mean something more like Sartre's Critique then, of dyad and triad and ensembles which is always then in the sense of Logic – the maximal and minimal and envelope and sheaf of then in fact complex variations which then is lsser and higher and infinite and this process is simpy the one, two and many of dialectics and the many and one and the one and many. It just means the One one. It simply means political organization of the One one as then also opposed to the state as One one and this process is more like Alain Badiou's Theorie du Sujet and Being and Event and Logics of Worlds all combined in complex motifs of the dialectic.

II. Musical Compositions in a Movement

Three small paragraphs on Indian Communism. He calls this Hegel, with some attention to Marx in the previous two pieces. And a critique and what is called a question of true infinity and what that really means.

I. First, French Philosophy and the Hegel Point

Something like mass democratic art and true victory of the people, against any power at all against them. In Nepal, poor still but winning, and in India won. This then is the radical French Jacobin Hegel.

II. Second, that Alain Badiou synthesis of Hegel

Something like a mix of mass politics, mass art and then fine art and Napoleon finally appearing. A mix of French radical and Napoleon unity which means revolutionary Hegel.

Now imagine the infinite multiplicity of worlds and their concrete world and maximal and minimal and gradations which become then the theory of the subject in the world with a theory of subjectless and objectless also there with a complex argument.

Dialectics or Existence and both then as united. I mean therefore the produce an Idea in its appearing, imaging that the idea is the process which then changes the universal and particular and one is above and the other is below and like that we proceed. Now I mean to re-read the Hegelian process of subject and for-itself appearing in a Idea as then also a return to Hegel which repeats the basic movement above as then progressions in Sirohi of its similar process but then again as not A. French revolution and then B. Napoleon, but then in fact its Idea which is History and then its contextualization and closure which is re-done again and again.

I mean the same thing as Hegel, but now in Science of Logic. Science of Logic being a pure being, and an essence and then an Idea and this as Concept which is like a score repeated again and again for the simplicity of the process of extraneation of the conceptual exercise.

Like that I mean to extraneate Sirohi as Hegel. I mean it produces an extraneation as abstract Concept and such conceptual excercises of something simple empirical and given before one.

I mean this is Platonism today – between Badiou, who extraneates simply and Sirohi who does it like jazz and symphony.

III. Plato's Encounter

Sometimes the process of Plato intervenes with the interstices of Epicurus there, a Platonist lover and a seminar on Plato which is then in fact about interstitial fliriting going on. I mean such things are called Sirohian. Now I mean to organize this as musical variant and produce the highest detour into the movement of Plato and Cantor as given to the process of mathematics and dialectics in Hegel shifted to Sirohi.

Simply then, I am writing in 2021, simply to organize theatre as lesser, greater and still greater. I mean also then variations and that is theme and variation in a higher and lesser and greater manner. Imagine this then fitting theatre. I also mean this is Parminides and worlds and many worlds and so finally argued with Aleatory Materialism – that there is a being, structure and world. I mean then to shift this to in fact a structure of Being. I mean Parminides is Being and change and all that changes and the subject of change being, I am writing this, the ancient slave revolts and Spartacus.

Something like this is Sirohi's point on Parminides by Plato – what then of the process of translating this work into a pure movement of symphony and Opera as I meant, something like the appearance of an Idea and the process of method being depicted so much is wrong. It should just be the process of the titles.

IV. Marxism Just Written

To be therefor clear cut and dogmatic militant in Marx's writings on Grundrisse – that Spirit which is Sirohi among us. A Great politician and caring man for us. That in fact there is logical organization being depicted in many and One and One and Many and then one and Not-One being Being and change and then in fact change being about politics and so political

subject and like that it is simply organizing Badiou and Sirohi as two Platonists of the multiple.

V. What then is the German Idealist Take on this

Hegel to mean in Martin Heidegger's sense then –

Parminides is just about change and stillness, and that simple One. I call being and non-being and so, just the dialectical change and unity of the One in Hegel, and the Whole which is cut by Sirohi. The one is not, but there is some oneness. I call this Iliya de l'un. It means there is something like a dyad and triad and such things again.

V. Introductions of Philosophy therefore

Fitting into this logic of One and not-one then with politics as the otganisation of it. I mean in fact that there is finally a Idea and its appearing in poetry which then becomes the form and content of the in-itself and the for-itself and so such change and forms of appearing which is then also the viscisstudes of the Idea and finally this becomes the process of change and subject and that is destruction in the subject which produces now a arranged process.

Part II – Some Dialectics

I. Dialectics then

Some simple moves first and then a methodical progression and then more moves and such critique which is impossible without moves. I mean just this jazz movement daily is the highest dialectics I can observe, it follows a methodical process each day in Sirohi. I mean then to shift this to the parallax dialectics not Platonism.

II. To Hegel And then Sirohi, Actually with Marx again, how Hegelian Criticism Goes in India

Marx means three things – Gotha, and Paris Commune changed to Party of the Proletariat and just then a Trade Union politics. This then has in a creative Anti-Duhring and a Grundrisse and Jewish Question attached. The full programme then is a Communist Manifesto and it means in fact Communism is national art. It adds as a materialist conception some anthropology in fact of how margins differ from centers of accumulation. With some divine experiences of boulevards or any such quality as then simple science of astronomy on the ground, usually with a leader who follows qualitative walks or perhaps cinema. I mean here to view the film criticism of the in-itself as for-itself and like that produce an Brechtian work of dramaturgy commencing with the theatrical beginning of October Revolution and concluding with India as the development of Idea and repeated appearances of the Idea.

Addendums mean as Pinkard critiques the real point, but as an addition or footnote in fact, that all of this is inadequate to just a Napoleon or President who is with the absolute. And that is truly infinite – the absolute which can also just be a final acceptance of Marx as a Hegelian idealism when it is – idealism of art, which also means then idealism of any type. Inspiration.

India therefore has an Inspirational leader for art and that art is in American style added to finance. This is called perfection and the absolute – not as Badiou argues art being followed by philosophers in some university as their ethic, but the opposite, sitting in a house and following Picasso television.

I mean then Hegel's truly infinite is something like a critique of spurious infinity – debating a lot and not making a radical point, a lot of legalism, a lot of conversations on philosophy, that art then of abstracting the concrete material before you to the highest perfection and this process fitting the Kabbalah to the dialectical image in normal life being Platonism again. I mean to be a Platonist this occasion on Hegel and Sirohi.

Plato and Hegel.

All of this is lifeless dialectics.

Dialectics is actually about a bud, a young bud which becomes a flower and then dullens and greys and mixes a utopianism and promise each day, with in fact grey scientific analysis in Philosophy of Spirit senses of a theatre debate. Just this dull and happy day is then utopian. It is then found in India, with the exception, it is also in fact fully radical democracy of the poor – as a liberal in America that sounds like Black Rights as well successful – and yes that synthesis is truly infinite.

“When all else is debated, only the key debater then argues – Kill the King.”

Hegel.